

THE ART OF

# HELLBOY™



MIKE MIGNOLA

20487





MENOLA  
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# THE ART OF HELLBOY<sup>TM</sup>

## MIKE MIGNOLA

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101, 104-111, 119, 123, 125-128, 131-133, 135, 136, 138-140, 142, 143, 152-155,  
160, 162, 165-167, 169, 179, 181, 188, 189, 191-193, and 195-197).

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*Special thanks to JOHN BYRNE, without whom Hellboy never would have gotten off the ground.*

*Thanks also to MATT DRYER, SHAWNA ERVIN-GORE, TODD HERMAN, and JONELL NAPPER.*

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Published by

Dark Horse Books

A Division of Dark Horse Comics, Inc.

10956 SE Main Street

Milwaukie, OR 97222

Originally published in hardcover, March 2003.

First softcover edition, March 2004

ISBN: 1-59307-089-6

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# INTRODUCTION



I didn't really like Mike Mignola's work at first. I know that's a cheap, attention-getting way to start the introduction to a book of this nature, but it's true.

The first time I really paid attention to his work was *Cosmic Odyssey*, his 1988 superhero epic for DC Comics. (This means I'd missed Marvel Comics' *Rocket Raccoon* in 1985, but I don't think that would've changed my mind.) Some say the reason Mignola didn't hit it big faster was because his style wasn't right for the superheroes he was stuck drawing. When he broke into the field in the late eighties, it was pretty hard to make a living drawing anything but superheroes; when he drew one of Marvel's hottest books, *X-Factor* (1990), fans clamored for the return of Rob Liefeld.

Things have certainly changed.

My own disinterest in his work wasn't due to his lack of sensitivity for superheroes. The style was just too simple, too rough. I know, I know, I was an idiot. I was young. I was very preoccupied with detail. I loved Virgil Finlay—who doesn't, but in high school I thought I'd discovered some unknown genius—and thought comics should have all the care and labor of his magazine illustrations. I tried to put that fussiness into my own drawing, to disastrous results.

*Gotham by Gaslight* (1988) impressed me more. Mignola's Batman/Jack the Ripper book had a mood and atmosphere unlike anything I'd seen before in comics. What I wasn't noticing, of course, was the evolution of style. As Guillermo del Toro, director of the forthcoming *Hellboy* film, said in an interview, "When his blacks really started popping out was in conjunction mostly with gothic elements." So maybe the fanboys who said he just wasn't right for *X-Factor* were on to something.

You can look at Mignola's work before *Gotham* and pick out panels that foreshadow the trademark blacks of *Hellboy*. But it's in this Batman book where that high-contrast

aspect took over. One small panel, around the middle of the story, tells it all—a black silhouette against a lit wall, nothing but thin lines to indicate the bricks; the killer stands out in sharp contrast. The real Mignola touch: Jack raises his hand in front of him, and it pops out in bright red against his black shape. Closeups of eyes and statues also begin to appear conspicuously in *Gotham*, and writer Brian Augustyn did Mignola the favor of a climax in a graveyard. How could readers miss the fact that something special was taking shape here?

Both *Fafhrd and the Grey Mouser* (1990-91) and *Ironwolf* (1992), his two big fantasy epics/financial disasters, contained a sophistication of design that has seldom been surpassed in American comics. Mignola's attention to costumes and settings, bringing to life forgotten and futuristic worlds, impressed the hell out of me. No wonder Disney would recruit him, years later, not just to design, but to consult on the story for one of their fantasy epics, *Atlantis* (2000)—hell, they rented his whole style, had an entire staff study his drawing and color approach.

I'd been impressed by the detail of design in those books—mainly *Fafhrd*, since I, like so many other people, completely missed *Ironwolf* when it first came out—but it was his next big job which made me a real convert. A

friend from high school, then already a professional comics artist, sat me down with Mignola's adaptation of Francis Ford Coppola's *Dracula* (1993), and she explained to me the difference between the fussy detail I was so enamored with and the bold simplicity of Mignola's work.

When he lays down those big patches of black, those thin, unadorned lines, he commits to the drawing in ways other artists avoid by screwing around with a lot of rendering, texture, and noodling. If you really know the shape of the object—my friend told me, drawing a face on a napkin—



Cover to *Gotham by Gaslight* #12, Dark Horse Comics, © 1990 Mike Mignola

you lay down shadow in solid black chunks; you commit to the shape of your shadow, the shape of the object. With a quick look at Mignola's major works before *Hellboy*, you can see the commitment evolve, refine itself, and simplify. Detail drops away bit by bit as the drawing improves. Either it's a shadow or it's not. Make it black, or make it white. She'd correctly identified the guiding principle that Mignola brings to the board every day.

Ten years earlier, he'd gotten his start inking books like *Master of Kung Fu* and *Kazar the Savage* for Marvel Comics. The irony is considerable, if you look at the evolution of Mignola's work. Inking became the most simple aspect of what he does; he says inking is like eating peanuts. Today he labors over a page of pencils for days, but with his simple, dead-line style he can bang out four or five pages of inks a day.

The intricate design work that I'd noticed in *Fafnird* had given way to a very different kind of design. These days a lot of artists imitate Mignola's placement of blacks, his bold shapes, but they lack the underlying structure which makes simplicity work for him. While most of the genius of his art is very instinctive, there are some things he can put into words, and one of the most interesting, to me, is this:

Every image that he draws is primarily made up of two planes, foreground and background. If the object in the front of the picture is drawn white, the background will be black; and vice versa. This is how Mignola approaches the coloring, as well as the drawing—if it's not black and white, you can still think of it as black and white, and this will make the image bolder.

The same year as the *Dracula* book came the most important step toward the creation of *Hellboy*. With a signature drawing style, he'd still yet to write his own stories. With writer/editor Dan Raspler, Mignola plotted and drew *Batman: Legends of the Dark Knight* #54, in which the hero encounters a very unusual haunted crypt. (Notice that the moment Mignola becomes involved in plotting, he shamelessly plays to his strengths and sets the story in a boneyard.) Today Mike refers to this Batman story as the first Hellboy story. He'd figured out how to do it. If he could just spend the rest of his career doing this kind of comic, he would achieve

a lot more than he'd ever hoped for. All he needed was his own character, so he didn't have to draw Batman all his life.

At a Portland convention in 1993, Mignola was promoting the upcoming launch of Dark Horse's Legend imprint, which would include work by him and John Byrne, Frank Miller, Geof Darrow, Art Adams, and Paul Chadwick. I was getting ready to self-publish my own horror comic, and my girlfriend, curious about the industry, came to the show with me.

On a panel, Mignola talked about how he'd always been trying to do a horror comic within the confines of superhero books, and finally he was ready to really do his own thing in *Hellboy*. He'd come up with the perfect book wherein he could throw all of his influences, from H.P. Lovecraft to Jack Kirby to *The Bride of Frankenstein*.

It sounded great.

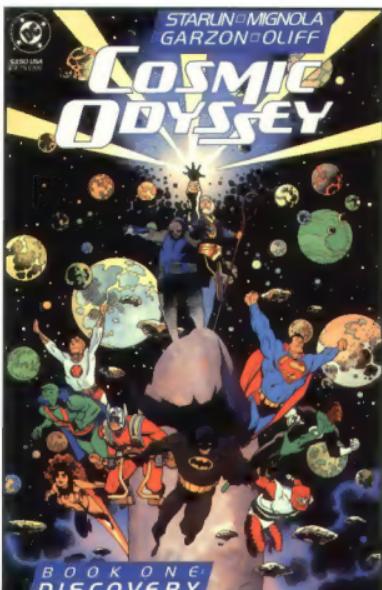
"Why don't you go talk to him," my girlfriend said. "You guys are into all the same things. You should work together." I told her she didn't understand; that he was a professional, and didn't need to work with amateurs. "Just go talk to him, he'd probably love to work with you!" Of course, I didn't approach Mignola that day.

By that time a year later, *Hellboy* had created a sensation in the industry. I'd lost all my money self-publishing, and had taken a job as an assistant editor at Dark Horse. Barbara Kesel, original editor of *Hellboy*, was leaving to pursue her own writing. I was assigned to temporarily oversee *Hellboy* until another more experienced editor came on board. "Just traffic it—don't try to edit it." Barbara did

me the biggest favor of my career, and I don't think I've ever adequately thanked her for it.

Mike was working on "The Corpse," the third Hellboy story after *Seed of Destruction* and *Wolves of St. August*. It was serialized in now-defunct Capital City Distributors' catalogue, two pages at a time, which led to some really amazing feats of storytelling and pacing. On one of the final pages, Hellboy throws the corpse he's been lugger around Ireland into a freshly dug grave.

I got the page. Something didn't look right. Rather than a hole in the ground, it actually looked like something sticking up out of the earth, a large rock or something. I called Mike—



Cosmic Odyssey #1 TM and © 1988 DC Comics. All Rights Reserved. Used with Permission.

he was living in Brooklyn at the time—and asked him to look at the photocopy he'd kept of the page. I told him what I saw. He agreed. I suggested that a shadow going into the grave would show that it was a hole. He said he'd fix the page in a few weeks when he and his family moved to Portland.

What I didn't know was that he then called my boss and insisted that I stay on as permanent *Hellboy* editor. No one had asked him to redraw anything in years. All it really meant was I was paying attention, but it was enough.

That summer, he started his winning streak of industry awards which, knock wood, hasn't let up yet. We were already working on *Wake the Devil*, the second miniseries, and things were going pretty smoothly. We had one blowout, when I was pressured to get the book out faster, and suggested Mignola stop watching TV while he was working. That went pretty badly.

Whenever Mignola begins a story, he has it pretty carefully mapped out ahead of time. Usually he has thumbnails—none of which are presented in this book because there is almost nothing to them, and not even I, after nine years, can make heads or tails of them. Besides the thumbnails, which he'll eventually abandon, he also goes into it with utter confidence in the story, and a roaring enthusiasm to get started. When he begins penciling, it's fantastic. We talk through the story over and over—which mainly means I listen to him, trying to keep up with the major changes he's made overnight.

If contrast is the most distinguishing quality of his art, it's also the most interesting quality of his writing. I'm not trying to be poetic, but the way he balances black and white is the same way he vacillates between humor and horror, melodrama and fisticuffs. But the reasons are different. He is easily embarrassed. When writing one of Rasputin's gassy, self-important speeches, or the sincere tirade of a goddess like Hecate, he worries that he's getting too pretentious. He makes up for it with a fight scene. If a story seems too much about the violence, he'll make sure to get a clever storytelling bit, or slow things down with one of his unique atmospheric scenes. If one of those creepy scenes becomes too boring—and if he spends three days drawing it, it'll get a lot more boring for him than for the reader who buzzes through the

page in a minute—Mignola will blow something up, or drop Hellboy through the floor. Whether this back and forth is driven by any sophisticated sense of pacing or just a frantic attempt to avoid being pigeonholed, the end result is an award-winning balance.

Halfway through drawing *Wake the Devil*, Mignola freaked out. The story wasn't working. He realized that the last two issues didn't pull together everything he'd set up in the first three, and in the end, it would be anticlimactic. The miniseries would be a disaster. Everyone would hate it. He was a basket case.

I don't mean to diminish the problem—*Wake* didn't quite work as originally conceived, and the new ending he

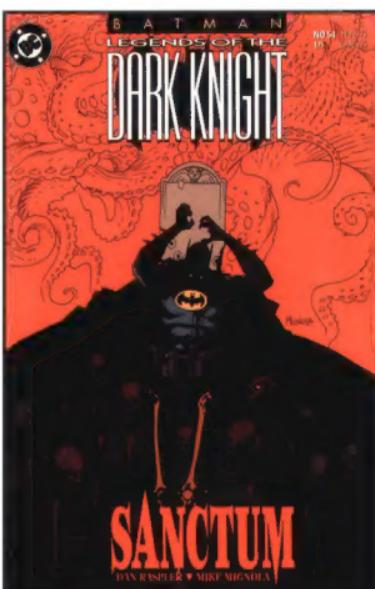
came up with, while curled up on the floor of his Portland apartment, was a big improvement. But now this happens every time. I wasn't there for *Seed of Destruction*; maybe that one went fine, and it's just post-traumatic stress left over from *Wake the Devil* that causes the panic attacks he's had on every story since. He tells me it's taken a week to draw a page that I know he'd only started two days before. He decides a story's too boring, too stupid. The balance he tried to achieve fell apart, and the drawing's awful.

"This one didn't work ... but the next one will be good, so it'll be fine."

I swear to god, he says that almost every time. He said it about "The Corpse," and if I remember correctly, he said it about "Heads," two of his favorite stories from these last ten years.

In the time that he lived in Portland, we developed a very specific approach to color, which has been commented on a lot by the readers. From the beginning, through Mark Chiarello, Matt Hollingsworth, and James Sinclair, we've had fantastic colorists, some of the best in the industry, which has helped to make the art of Hellboy stand out so much.

Mignola always had his own ideas for color, very specific ideas that were there as he penciled the pages, as he inked them—often even when he was conceiving the story. Communication between Mignola and the colorist was extremely important, and reached an apex when Dave Stewart took over the book in 1998.



Batman: Legends of the Dark Knight #54 TM and © 1993 DC Comics. All Rights Reserved. Used with Permission.

Dave had been the separator on James Sinclair's work on the series; James would paint guides over photocopies of the pages, and Dave would render the pages in color on the computer. Proofs would go to Mignola, who would request changes. Mignola and I would talk over the changes, and then I'd sit with Dave and work them out. This gave both Dave and I a deep insight into what Mignola wanted. The changes were more telling than the initial instructions that he gave James by phone.

I've heard people say that *Hellboy* is the easiest coloring job in comics—"It's just red and black, black and red." I actually heard someone say that to Dave. When I see a colorist try to imitate *Hellboy*—and many of the samples that come across my desk are imitations of one kind or another of *Hellboy*—they usually come out grey, or too monochromatic. This is not what we're shooting for in *Hellboy*; this is not what we discussed when the three of us would go over and over a single issue for eight hours at a session at Dave's house, trying to get every panel just right, until we all got dazed into incoherence from staring at the computer.

The coloring approach Mignola has always been working towards, and has achieved with Dave, is that two-plane approach I mentioned before, using positive and negative space to make every image bold and iconic. In his drawing, he's for the most part mastered this, so that he can have blacks spotted on the foreground and background, and yet one plane still reads as white and the other as black. The color will reinforce this contrast.

While contrast is of paramount importance, subtlety is a big priority as well, which is why some people misread the color as monochromatic. Unless the moment calls for it, colors shouldn't scream off the page—Mike will sometimes comment that a specific color "looks like it's from another planet" than the rest of the page, the scene, the panel. Dave has to balance the need for contrast; to make an object pop, to call some attention to it, and not to make it disrupt the page. In the short story "Goodbye Mr. Tod," we literally tried ten different colors for the girl's T-shirt—and checked how each looked in every panel in which she appeared—before settling on one. Dave probably earned his lifetime spot on *Hellboy* with one story—"Heads," one of his first—the way he popped the purple tongues off the ochre, severed heads, a color combination he came up with without direction. Mike doesn't always know what he wants ahead of time.

But he's going to insist on getting it right anyway ... a fact from which this book benefits. See the section on *The Third Wish*, the latest Hellboy book as of this writing. If Mike wasn't a perfectionist and a lunatic, we wouldn't have three rejected covers—rejected by the artist, that is—for a second issue of a miniseries. We wouldn't have pages that were nearly done, then abandoned, because he thought of another way to try a scene.

Mignola lives in New York again, so most mornings I try to call him once I roll into my office here on the West Coast. This morning he was panicking. His wife has pneumonia, his daughter's home from school for Thanksgiving break; he's working on a story for a haunted-house anthology I'm putting together, and he has to come up with the name for a secret society that readers will one day learn is behind a lot of the modern mysteries of Hellboy's world. He's cleared away all the other crap—the covers he's agreed to do for other people, the designs of Hellboy merchandise we've talked him into, and the bamboo-under-the-fingernails process of working out this art book. Nothing makes him happier than this—being able to sit down and work on one of the stories that he's had kicking around his head for god knows how long.

Until it all goes wrong, and he starts to doubt the story, to see the humor as stupid, the slow parts as pretentious, and the plot as cliché. And he melts down. And gets frantic.

Since the first issue of *Hellboy* in March 1994, Mignola's presented readers with an outrageous mix of Nazis, mad scientists, European folklore, fight scenes worthy of Jack Kirby, settings dripping with atmosphere the likes of which we haven't read since the nineteenth century, and a variety of inhuman villains borrowed in equal parts from the stories of H.P. Lovecraft and 1950s rubber-suited monster movies. All stuff we've seen used to less effect somewhere else. Yet like an alchemist, Mignola transmutes this coarse material into pure storytelling gold, makes it all shine like new, and gives us the horror-comics masterpiece of the nineties, yet to be topped as we go into the twenty-first century.

This book offers another perspective on a series that fans have doted on from the beginning, a comic so admired by other artists that I've heard some comment on it with conviction, and later admit to not yet having actually read an issue. It's because the initial attraction with *Hellboy* is almost always the art; so what follows is a sampling of the best of that work, from promotional art that was used once and never seen again, to new glimpses into Mignola's production and sketchbook material from the very beginning. We've even included a handful of story pages, because we felt we couldn't represent what Mike does without showing some storytelling. Art and story function as one here, as in all the best comics, through a carefully designed balance.

Enjoy.



Scott Allie  
Portland, Oregon  
November 2002



The first drawing of Hellboy.





HANNAH  
[signature]



From Mignola's first Hellboy sketchbook - the "Ecceplasm" egg was never made into the comic in its form. He can surface in *ZanuckWorld*, where Mignola collaborator Bill McLean gave him a completely different look. The idea was revived again for the first *BPRD* series, as Joëlle Jones depicts (p. 13).

Facing: *ZanuckWorld* #2 cover art





MIGNOLA

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Above: From the first Mallory story, originally printed in *San Diego Comic-Con International 2000 August 1999*. Facing: From the second story, published in the *Comic Buyer's Guide*. Both stories were scripted by John Byrne, who also scripted *Seed of Doom*.

MIKE MIGNOLA'S

# HELLBOY™

WORLD'S GREATEST  
PARANORMAL  
INVESTIGATOR

FREEZE!  
I DON'T KNOW  
WHAT YOU'RE  
DOING.

...BUT I  
DON'T LIKE  
IT.

BRUTUS!  
DESTROY THE  
INTERLOPERS.  
NOTHING MUST  
PREVENT THE  
TRANSFERENCE  
OF NUTRIENT  
FLUIDS!

AR-200

NO...  
PLEASE.

THE BRAIN-N-A-BOTTLE IS  
HERMAN VON KLEMP.  
PROFESSOR DOCTOR  
HERMAN VON KLEMP, FOR  
THOSE WHO CARE ABOUT  
TITLES



SQUEE

MOVEMENT  
IN ALL SEVEN  
COCOONS,  
CAPTAIN!

POWER READINGS  
GROWING STRONGER.  
LIFE-FORCE READ-  
INGS ALREADY  
OFF MY SCALE.

A POWER BEAM  
IS EMANATING  
FROM THE CORE-  
WORLD,  
CAPTAIN.

AB-JUDA  
EARTH.

WHO WOULD  
BE MAD ENOUGH  
TO...  
SOURCE?

FOOLS!  
DON'T THEY  
KNOW WHAT  
THEY'RE  
DOING?





instead at yellow, maybe light blue - LI LT GREEN

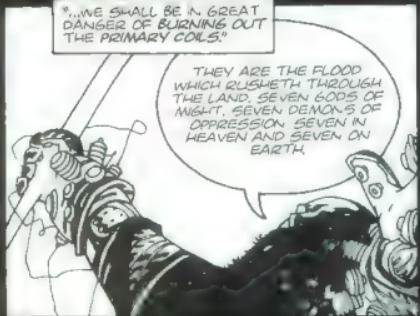
Multi  
colored  
background  
in single



eyes 'link up' -  
power conductors  
nager tips & head  
light up -



EVIL WINDS THEY ARE THE  
EVIL BREATH THAT  
HEALDETH THE BANEFUL  
STORM. THEY ARE MIGHTY  
CHILDREN HERALDS OF  
PESTILENCE THRONE BEAR-  
ERS OF ERESHKIGAL.







MIGNOLA





MIGNOLA



MEN



MIGNOLA

94

AND HERE, PERHAPS, I'VE  
FOUND THE CULPRITS.

THIS PLACE OF DEATH IS NOT  
ENTIRELY WITHOUT LIFE.



BUT,

WHAT SORT  
OF LIFE?



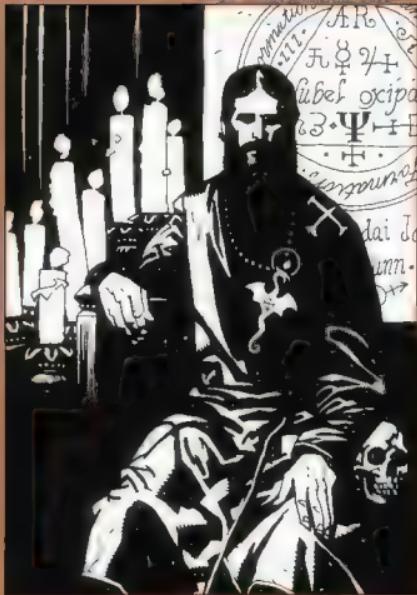








Illustrations not to be hand-overs





©  
MIGNOLA  
94

APOLOGIES TO ALBRECHT DÜRER





# BEAST!







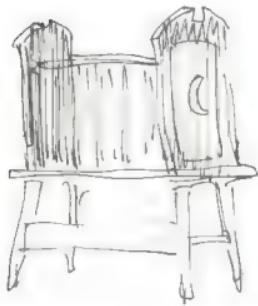


Unpublished cover for the fourth chapter of *Wolverine*.

Facing: Cover for the collected edition of *Wolverine*. This was the first of Mignola's covers. It is a simple blue and grey sketchy bend. He then put it over the blue printed base, as opposed to painting.

Opposite: covers. The active begins with a line drawing which is then covered using a greyish monochrome. Finally, the black line art is printed over the top, like a painting.

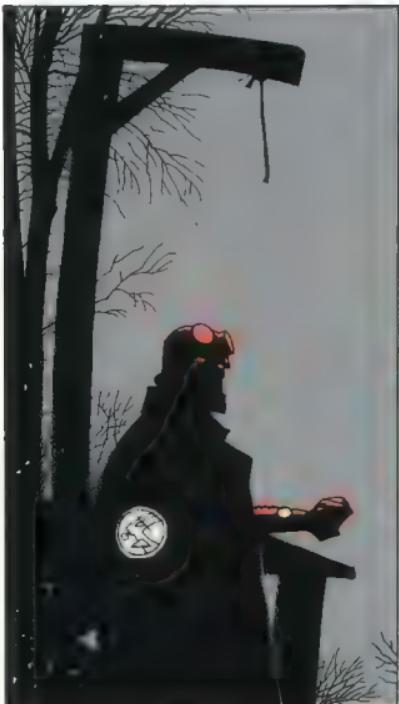




Sketches and establishing shot of the family home in the short story "The Corpse."

"The Corpse" remains one of the most highly praised Hedges stories and a personal favorite of the author himself. The page on the right is a prime example of Mignola's unique pastel and color style. The story was originally serialized in Captain City Distribution's catalogues.

After *Sedona: Destino* and *Water*, Mignola decided to abandon the full-blooded black pages in favor of the more traditional white border approach. He maintains that this allows for easier storytelling.





MIGNOLA

THE  
BEAST AS  
SURVIVED  
IMOLQUE-  
FADA, AND  
AS TIME  
ENOUGH TO  
DO HIS WORK  
BEFORE THE  
MORNING

THEN  
BRING OUT THE  
CHILD AND MAKE  
HER READY TO  
RETURN. WE HAVE  
NO CHOICE BUT  
HONOR, AND WE  
**SHOULD** HONOR THIS  
"BEAST". ABOVE ALL  
THE CREATURES OF  
THE EARTH UNITE  
AB JURA, HEAVEN,  
HELL, AND HUMAN  
COME TOGETHER  
AS ONE ENCHANTED  
DAM!

HONOR  
THE BEAST  
HONOR THE  
DEAL...

THOUGH  
BY THE DOING,  
WE DIE A LIT-  
TLE MORE.



Inside front-cover art from *The Corpse* and the next owing, *Willy de Jongh*  
Using a limited-edition press published by Wildenau.





Cover ideas for *Wake the Devil #1*. Magnolia would draw this cover three times, and color it twice.

Facing: The first cover, abandoned due to Helbov apparently having only one eye.



MIGNOLA  
95



MIGNOLA  
95



Above: A promotional strip produced for Diamond Comics Distribution. The miniseries turned out to be five issues, and the back-up features in *Monkeyman* and *O'Brien* never happened, although three of the four stories would ultimately appear elsewhere.



Sketch and final art for the cover to *Wake the Devil*, #1  
Pages 52 through 56. The rest of the sketch, and Mignola's favorite page from the series.

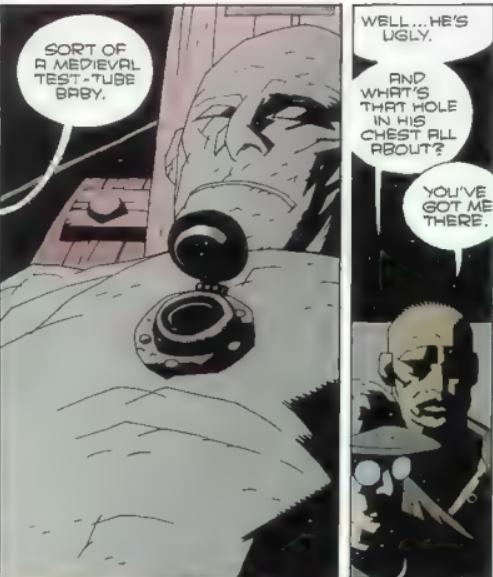






666

MIGNOLA  
2003







MONO A

46



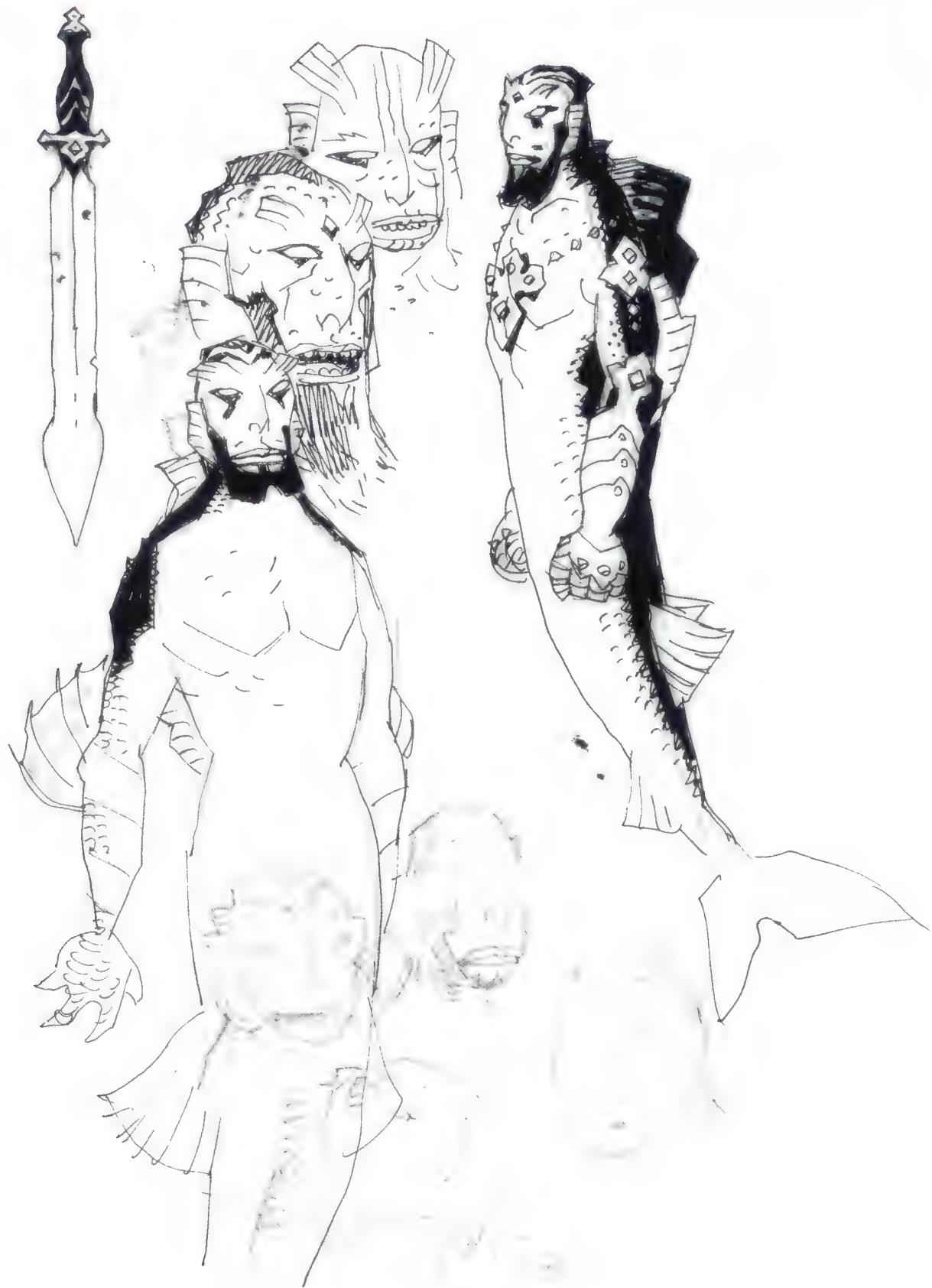
MIGNOLA











Early sketches for *The Third Wish* (see pages 168 to 187), done around the same time as the *Duck and Hare* work.









left: Brusco back cover design. Note the reference to *Legend*, a soon-to-be Dark Horse imprint of which *Hellboy* was a significant part.

Above: A drawing done for a contest in *Wizard* magazine. Along with the art, the winner received books from Mignola's Then & Now supernatural file, more comic issues, as well as pulp magazine reprints, cards, etc., to klonk and mythology—which influenced the creation of Hellboy.

Facing: Cover to *The Comics Journal*.





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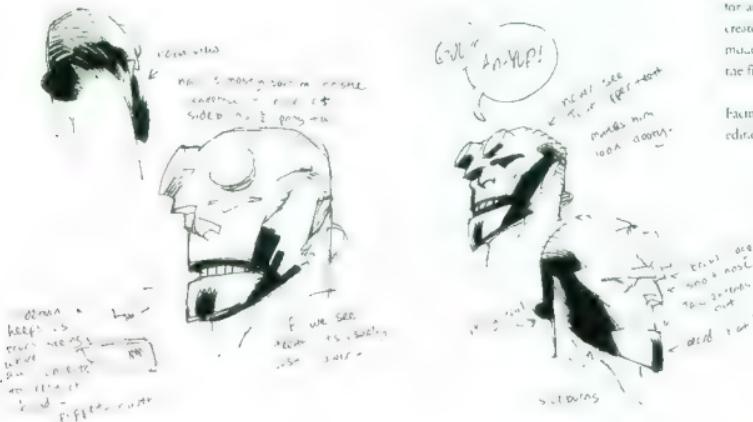
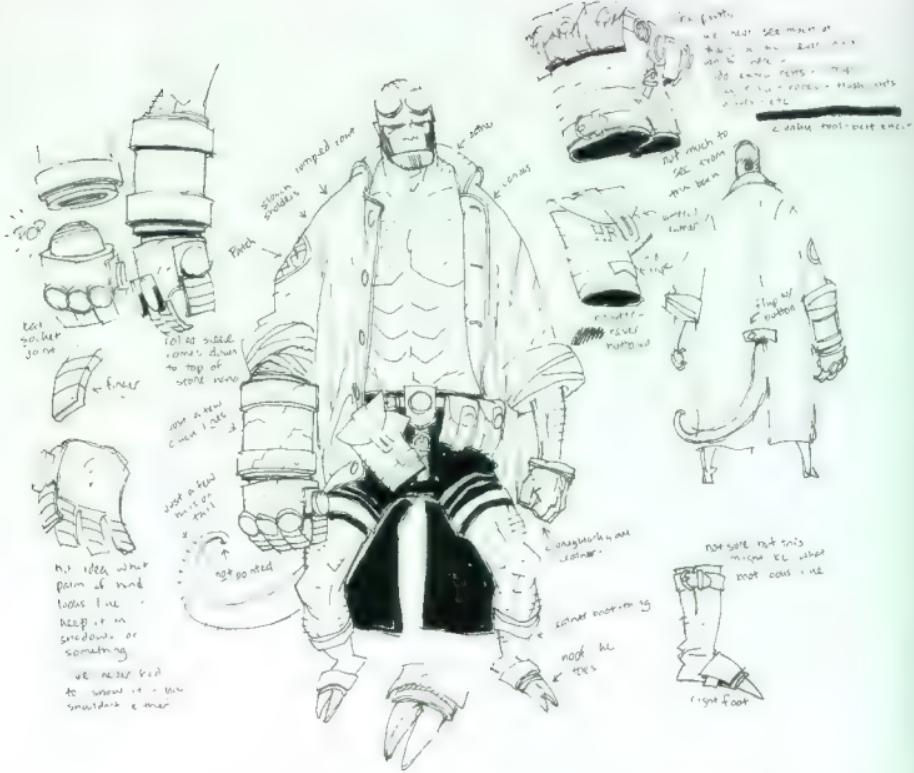




An unused cover for the crossover between Human and Dark Horse's ghost character and the final version (fig. 9)



MIGNOLA  
2985



Mignola wrote the *Hellboy* series and did thumbnails for artist Scott Benfield. He created the one-and-only Hellboy sheet presented her the first time.

Facing: The cover for the 1st edition



M.GAVOLTA  
2012



MIGNOLA  
1





*The Testimony*, the first Hollow novel, was written by Christopher Green and published in 1998.  
Above: image pages 76 and 79. Illustrations for the novel by Magnolia  
Facing page: Cover painting



MICHAEL  
FLO





MIGNOLA  
79



Sketch and final art for an unused cover to the second edition of *Seven of a Kind*. Mignola opted for a standard computer-colored cover, and this only was later offered as a signed linograph.





M

99



*Super Dragoon* was written by Brian McLean and drawn by Derek Thompson. McLean is probably the closest thing to a Hellboy spin-off comic I've ever seen. It's a really fun comic.





MAGNOLIA

198

M M  
M M

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• page Art for the most recent edition of *Seed of Destruction* with a note to  
After Gary Grazian suggesting copy placement (right)

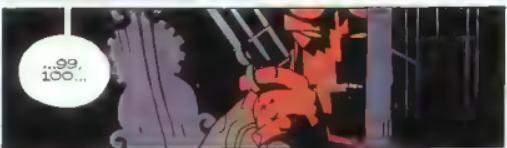
• pg. Convention sketches





For the cover of the new edition of *Wake the Devil*, Magna changed Hellboy's pose but retained most of the major elements of the original version (compare to page 58).





A page from *The Bat & Viga*, one of the stories mentioned in the introduction strip on page 49. The story was done especially for the collection *The Grancola Coffin and Other Tales*. It features eg. Jimenez for the first page. His face's ghost head — the *Right Hand of Death* — appears on his right arm.

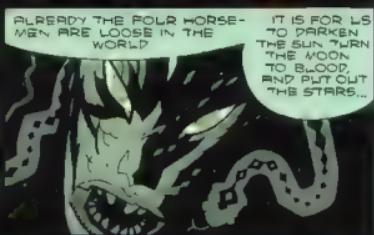




Sketches and final cover for *The Chained Coffin and Others*



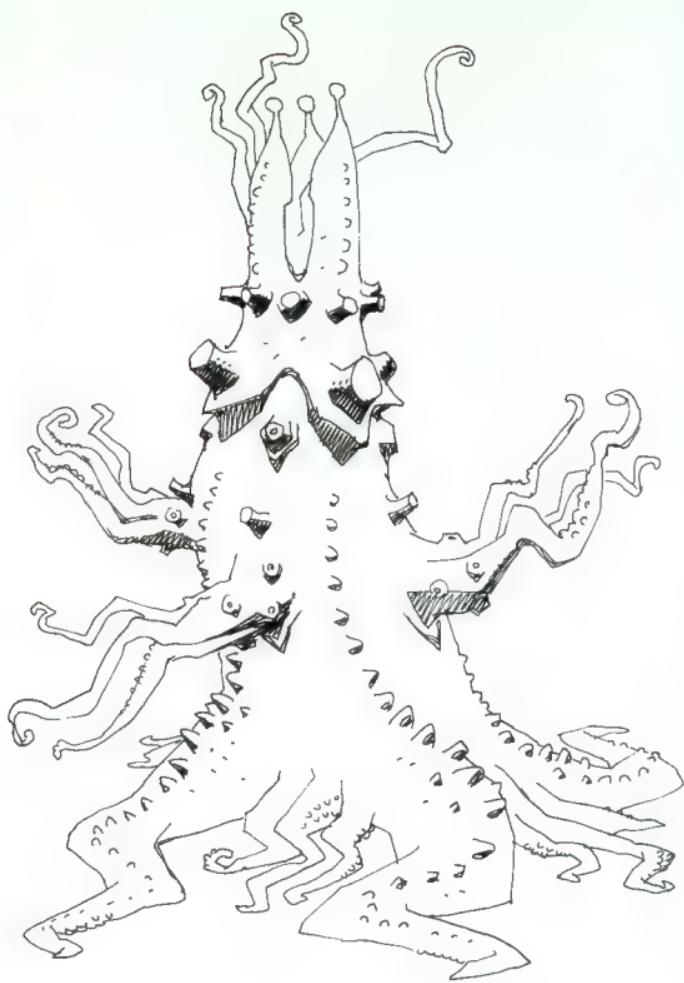
AFTER SHE DIED A DEMON  
CAME TO CLAIM HER SAYING  
THAT SHE WAS GOING TO HAVE  
HIS CHILD A SON...



A page from the short story 'The Right Hand of Doom'. It originally appeared in black and white in *Dark Horse Presents Annual 1998* for which Migliore provided the cover design.



MIGNOLA  
3/98 3

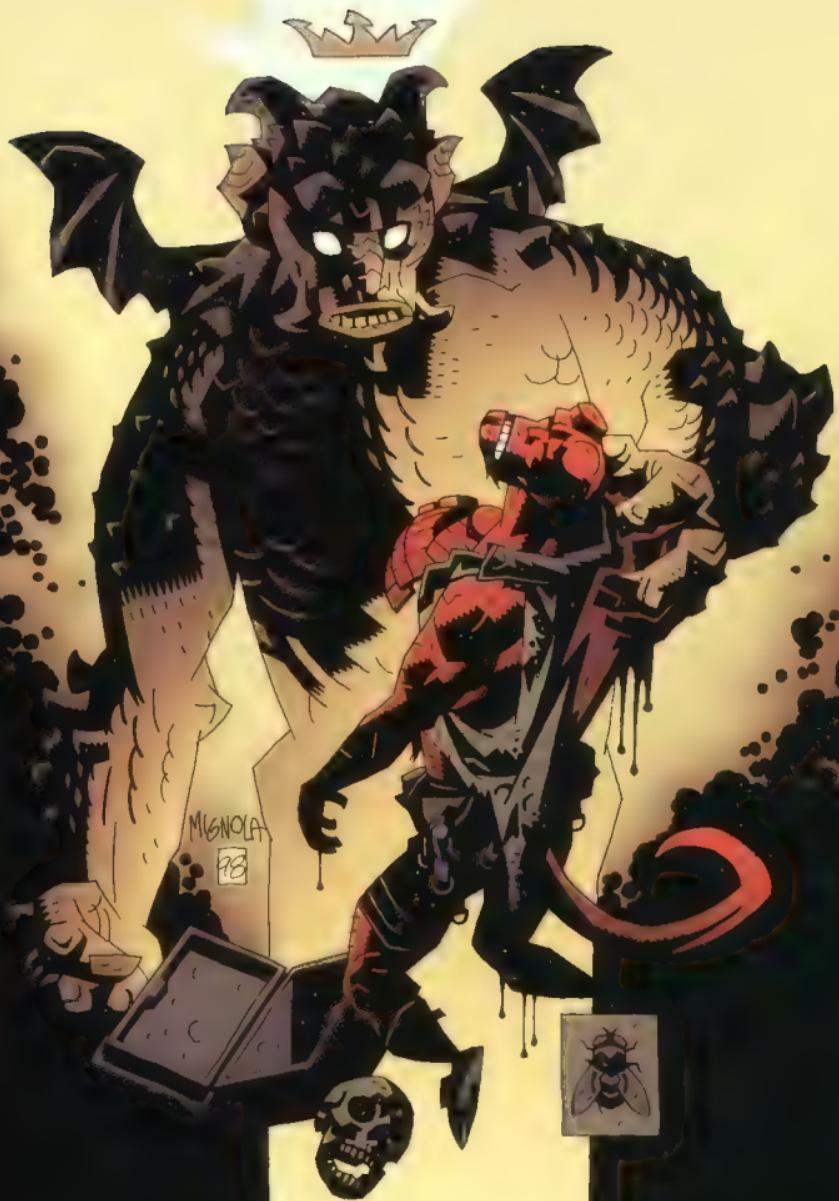




MIGNOLA  
'98



Cover of the comic book film

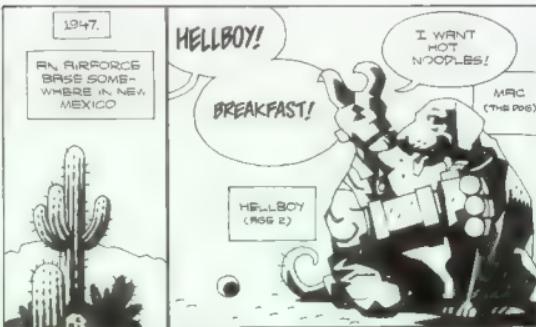
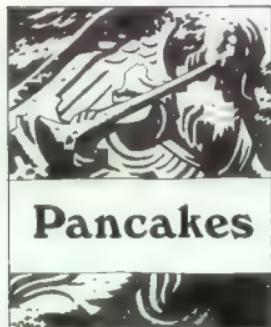




Design art from *Box*, and the cover to the French edition.



MIGNOLA  
99



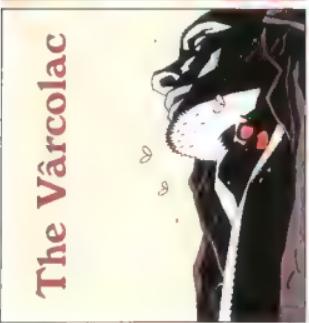
Pancakes Perhaps Mignola's most unusual short story, it'd be no surprise one of the most popular







Many of the illustrations in the strip are variations on Eastern European oral folk legends for a newspaper for children *Die Kinderspiegel*. Because of the historical value of the strip, it can be seen across the store, which contains a second series collection, *Die Legende vom Hause Eman*. The bottom comic page is from the 1960s edition. The following pages present the Dark Horse comic version for the first time.



The Várcolac







DO YOU  
REMEMBER  
THAT?

BEH!

THE FRENCHMAN  
IS HERE

LIS









Sketch and final cover for *Odd Jobs*, a collection of short prose stories by various authors, featuring illustrations by Magnolia (pages 114 through 117).



MIGNOLA  
99











©MIGNOLA

99



# HELLBOY

ANUNG  
UN  
RAMA







Lily studies for "The Nature of the Beast," and (facing) the cover of *Dark Horse Presents* #151, in which the story first appeared.



MIGNOLA  
F9

# The Nature of the Beast



The first page of "The Nature of the Beast," and the cover of *Right Hand of Doom*, in which it was reprinted



ତୀର୍ତ୍ତିର୍ତ୍ତି  
୨୯୬୬

H.B.



Studies from Mignola's sketchbook, and a panel from the story 'King Vold'. This story was created especially for the *Right Hand of Doom* collection.







© MIENOLA  
2000



MENOLA  
II









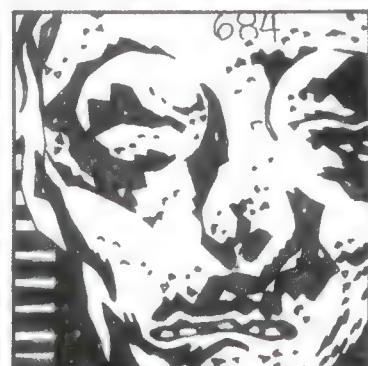


MAGNOLIA  
99





MIGNOLA



Unused cover for *Conqueror Worm* #3, and a story page.















Sketches and final cover for Christopher Goldens second H. C. Low novel, *The Boxes of Crants*













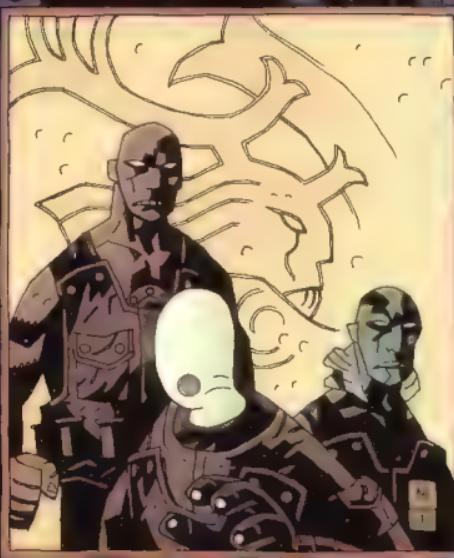






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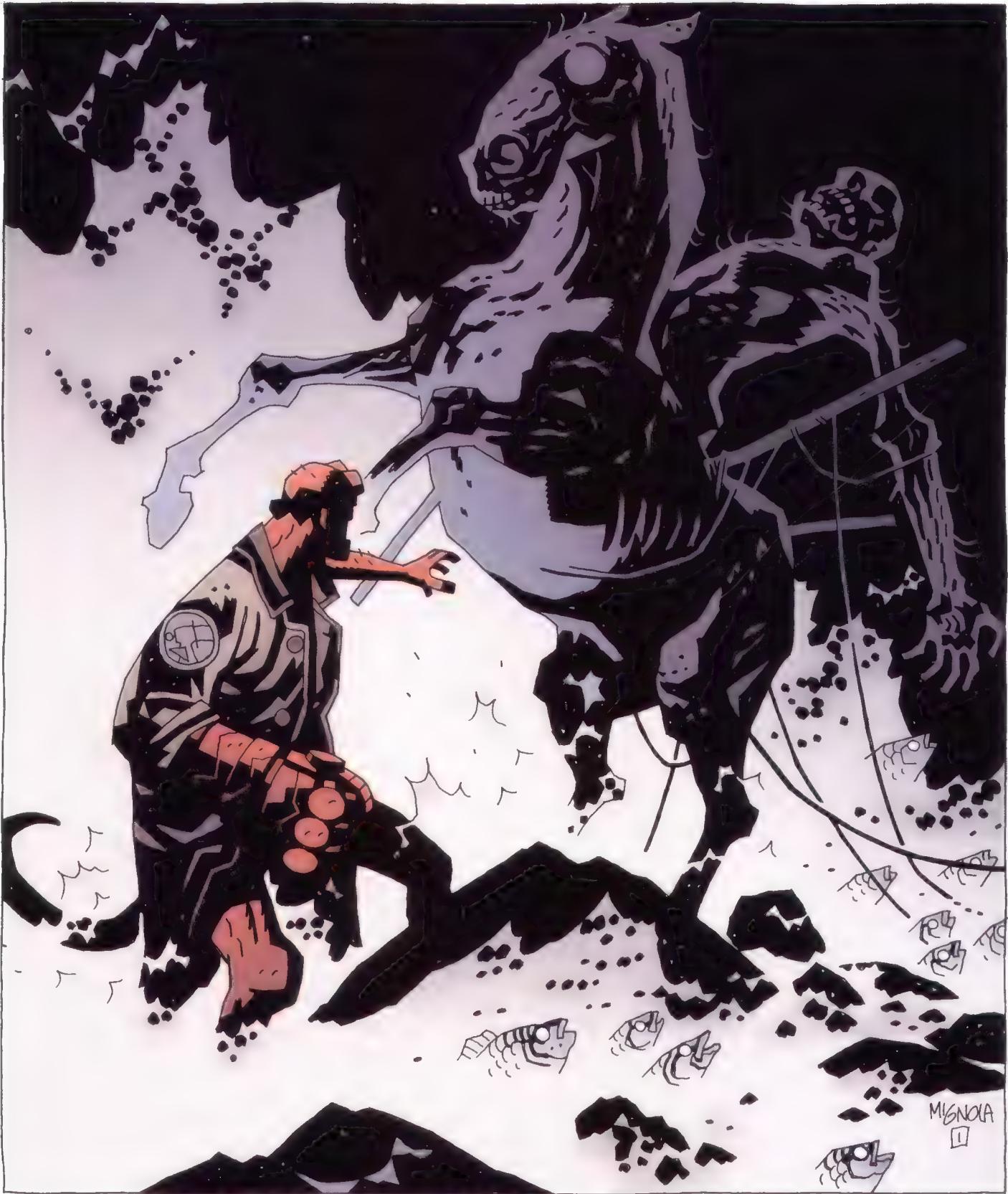
















M.SNOCA  
21



Left: page 11, cover for a hand-painted paper journal produced by Dais Hora.  
Above: An unpublished drawing





MENOUA  
[2]



An unpublished drawing and the cover to the McCloud comic strip "gigantic" from Steve Jackson Games.



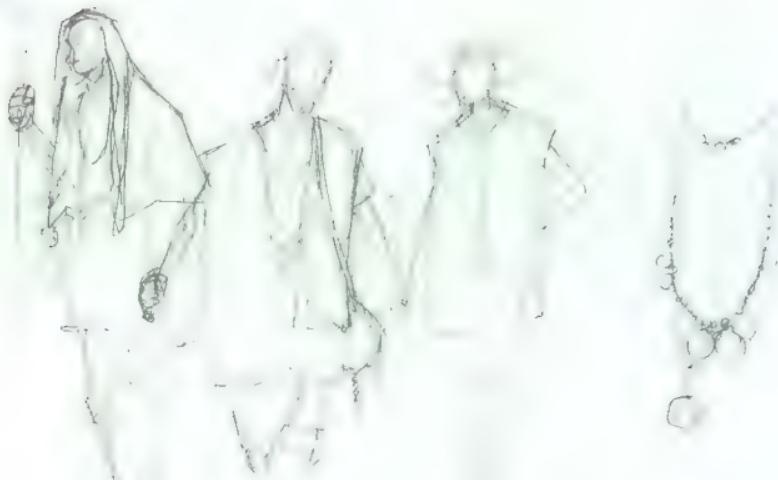


25

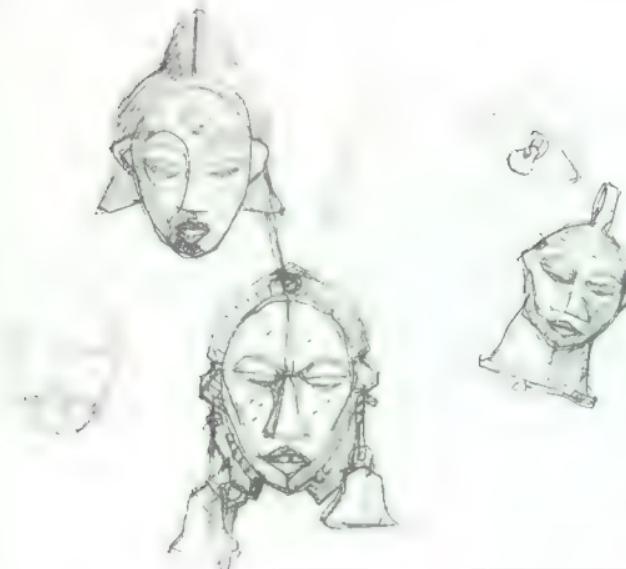








Drawings for the witch doctor M. Iblami



Designs for Merlomi's bed  
Beow. Panels from the first issue.







Following the brief African adventure, the main event  
in *The Third Wish* is the mermaid story that Mignola  
had been toying with for years (see pages 62 & 63).

More sketches. Fish and fish creatures.











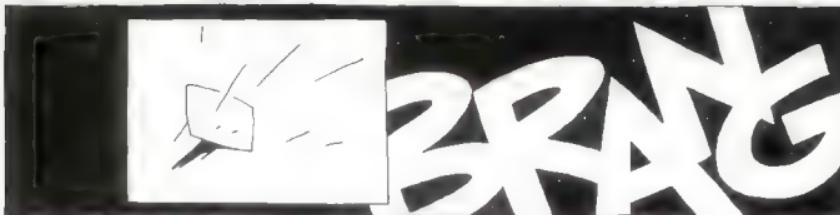
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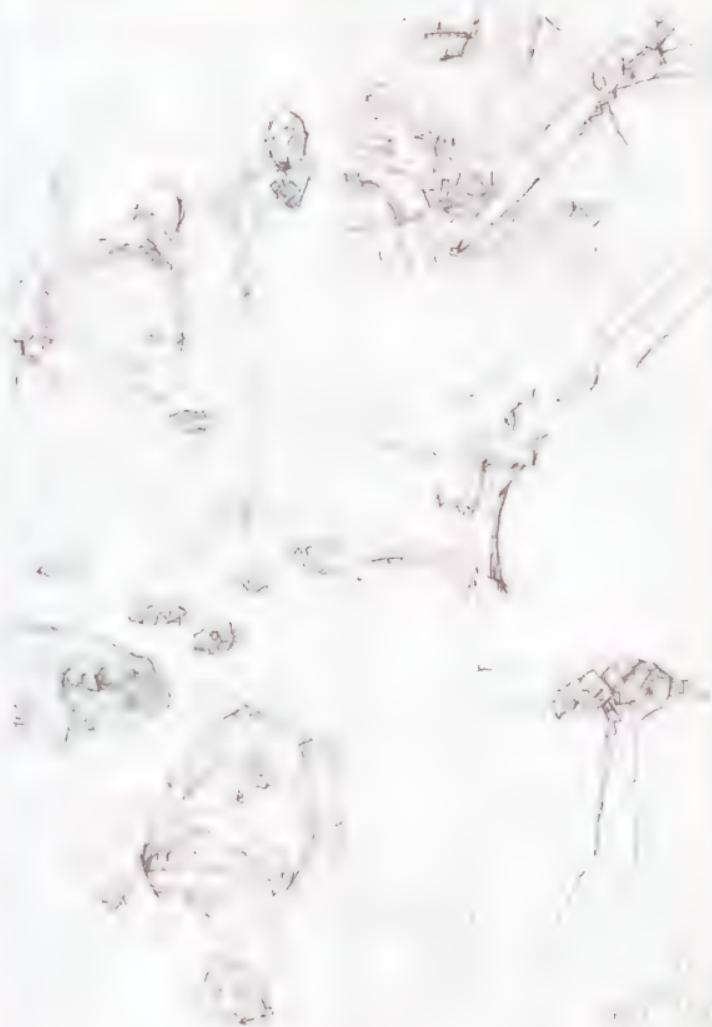
PRINTED IN U.S.A. © 2001 DARK HORSE COMICS INC.

Mignola's descent into madness. The beginning of the fourth version of the issue two cover (center), surrounded by frenzied sketches which would lead to the final cover (facing).

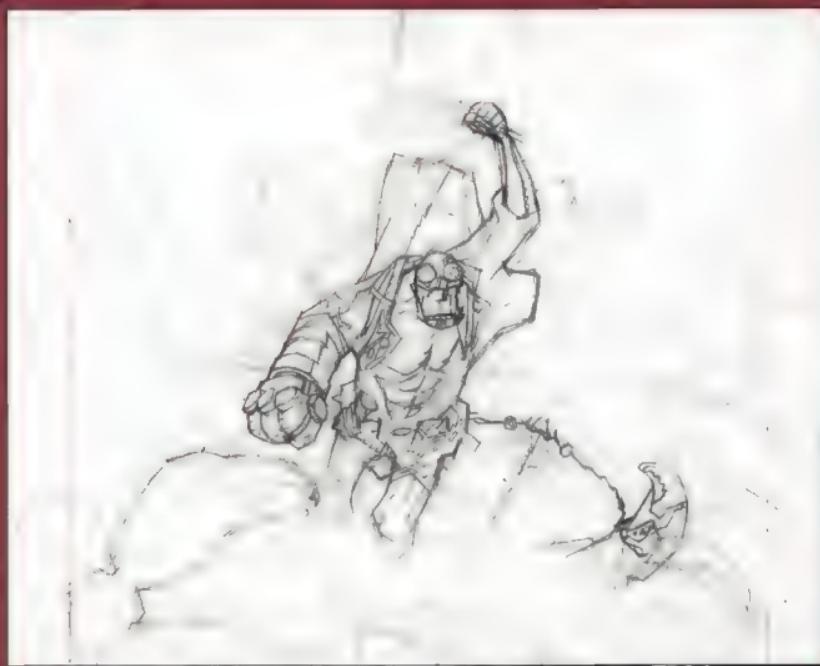
















Aitor, the second Hellboy, nach Low





A T-shirt design masking the cover to *Walt the Devil's Iron* by  
Feling. A cover to *Comic Book Artist* magazine.



MENOLA  
2





MIGNOLA  
[2]













## ABOUT THE ARTIST

MIKE MIGNOLA is the celebrated writer and artist of *Hellboy*. The comic is currently translated into half a dozen languages, has won over a dozen industry awards, and has earned Mignola the accolades of his peers. He has worked with filmmakers Francis Ford Coppola and Guillermo del Toro, and lent his unique vision to Disney's *Atlantis*. 2004 will see the release of a *Hellboy* feature film by del Toro, as well as the comic-book sequel to *The Third Wish*.

The artist wishes to dedicate this book to his wife Christine, who made it all possible.

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*The Art of Hellboy* provides the ultimate insider's look into Mignola's groundbreaking comic-book series, revealing his design, storytelling, and color work in a beautiful oversized format. With previously unpublished art, unused and unfinished covers, and material from ten years of sketchbooks, *The Art of Hellboy* pulls back the veil to show the labor involved in creating one of comics' most acclaimed books.



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MY HOME-FORUM CU,  
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MY INSPIRATION,  
AND MY BEST BUDDIES.  
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